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a votive offering from Mentis, the daughter of Aristeas, to Artemis. It also affords striking proof of Professor A.L. Frothingham's argument, in the *American Journal of Archaeology* 15. 347-377, that the Gorgon is to be identified with Artemis.

West of the Kardaki temple, in the royal park of Monrepos, were found the remains of a well-house consisting of an upper and lower reservoir. A trial trench across the plateau usually called the Acropolis of ancient Kerkyra disclosed fragmentary ruins of a Doric peripteral temple about 45 m. long and 20 m. wide. It was built about 400 B. C. At the edge of the plateau were found fragments of a large terracotta sima adorned with life-sized heads of Gorgons, lions, and the like. It is evident that these could not have belonged to the Doric temple because the latter was built of limestone and had a marble sima. It is necessary to suppose, therefore, that a prehistoric temple with wooden beams once stood in the vicinity.

Dr. Dörpfeld's high hopes of finding a prehistoric palace—the palace of Alcinoos—at Kephali were doomed to disappointment². Only loose stones and thousands of prehistoric potsherds testify to the existence of an ancient settlement there. But Dörpfeld stoutly maintains his belief that Homeric geography, so far as it concerns the Phaeacians, is real, and that their city must have stood on the northwest coast of Corfu. To Wilamowitz's contention³ that Phaeacia is only Phantomland, Dr. Dörpfeld replies that it is his duty to dig until the spade dispels doubt.

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J. G. WINTER.

REVIEWS

Roman Etiquette of the Late Republic as Revealed by the Correspondence of Cicero. By Anna Bertha Miller. Lancaster: The New Era Publishing Company (1914). Pp. VI + 85.

Miss Miller labels this, her doctor's dissertation at the University of Pennsylvania, a "thesis". In the strict sense of the word, it is not a thesis at all; for she has not sought to maintain any position or to develop any theory or to establish any definite proposition by any line of argument. But she has, with much labor, extracted from Cicero and others a mass of information as to what was considered 'good form' in the middle of the first century before our era. Her purpose, as declared in the Introduction (page VII) was

to illustrate through a collation of passages from Cicero, and from other writers of that period, the Roman idea of etiquette which prevailed during the closing years of the Republic. The term etiquette is used in its broadest sense, to include not only courtesy and good manners but the observance of conventional proprieties, whether they be loose or strict; not only social duties and their proper form, but also customs which fashion allowed, even if it did not endorse them.

The headings of the six chapters of the dissertation give a fair idea of its scope: I Recognition of Social Rank; II Social Functions and Duties—Regard for Manners and Dress; Entertainment of Guests: Visits, Dinners, Calls; Attention to Personal Events: Birth, Marriage, Death; III Compliments and Favors—Polite Language, Unsolicited Courtesies, Requests; IV Letter-writing; V Literary Work—dedications, presentations, etc.; VI Public Gatherings.

This sounds very much like the table of contents of a modern etiquette book. And, so it is; for Cicero, who is the chief and almost exclusive source for this code of etiquette, is himself very modern. The author has contributed but little by way of personal interpretation and elucidation of the statements from her sources. Her first task seems to have been to cull her material; her final task to classify her citations and weave them together into a systematic statement of a code of rules. The following paragraph is fairly illustrative of her method (page 45):

In delicacy of expression¹, cleverness in outrivalling a complimentary friend², and in ingenuity in the use of polite phraseology³, Cicero has set a standard which even a modern gentleman would rate as high. No personal quality worthy of admiration failed, it would seem, to receive his tribute, for he found opportunity to compliment a friend's good judgment⁴, sense of justice⁵, cleverness⁶, ability as a leader⁷, good taste⁸, integrity⁹, bravery¹⁰, etc.¹¹, while every achievement, from Atticus' scholarly letters¹², to his brother's elaborate dinners¹³, he promptly rewarded by some word of appreciation. Again, it might not be what his friend had done, but what he was expected to do, that called forth a compliment¹⁴, which thus served as a means of giving advice at the same time¹⁵.

Each superior figure in this passage represents a citation from one of Cicero's letters.

The dissertation, like most of its class, makes no pretension at literary merit, though its statements are usually clear. Rarely is the reader called upon to parse a sentence like this (25: the Italics are mine):

He refused to appoint a certain Gavius to an office during *his* governorship of Cilicia because of the discourteous manner of *his* asking for it; without any evidence that *he* would appreciate such a favor, *he* had simply said . . .

Not a few sentences might have been improved had the writer realized the advantages offered by the relative pronoun *that*.

There is little to which even the captious reviewer can take exception; for the method pursued leaves but little chance for the investigator to wander from the right path. And yet we might fairly ask for some recognition of important differences of opinion in matters of interpretation where the correctness of certain conclusions depends upon the choice of interpretation. For example, it may be very seriously questioned whether *dum sit ingenuus* (Horace *Serm.* 1. 6. 8) means 'if only he is a freeborn' or 'if only he is a gentleman'.

Of course not all of the possible material has been gathered or could well be found by a single searcher;

²Compare *Archäologischer Anzeiger*, 1913, page 106.

³*Internationale Monatsschrift*, June, 1914.

yet, in the passage on the etiquette of the dance (25) we wonder at the omission of Cicero *Pro Murena* 13, *De Officiis* 3. 93. If Horace deserves as frequent citation as is accorded him, *Serm.* 1. 5. 43 and *Carm.* 1. 36. 6-7 ought not to have been left out of the evidence for friendly embraces and kisses. In connection with a lawyer's duty toward his friends in the matter of professional counsel and support (51), Cicero *De Officiis* 2. 65 and 3. 43-46 should by all means have been included. In illustration of the courtesy shown in going a long distance out from Rome to meet arriving friends (81), *Acts* 28. 15 might well have been added.

Miss Miller's dissertation is, on the whole, a meritorious piece of work. It puts into convenient and accessible form a mass of interesting material. The chapter on literary work (V) adds a valuable section to what we have in Birt's *Antikes Buchwesen*.

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WALTER MILLER.

The Metropolitan Museum of Art. Handbook of the Cesnola Collection of Antiquities from Cyprus. By John L. Myres. New York (1914). \$5.00.

A glance at the map of Cyprus and the surrounding country makes it apparent that the situation of Cyprus was not favorable for the development of native art. Wedged in between Syria and Asia Minor, it was destined to be subjected to all kinds of influences, which are indeed reflected in the art of the island. And yet its sculpture and pottery have a marked character of their own, both form and ornament often showing an unbroken development. Thus, for example, in the Early Bronze Age (about 2000 B. C.) the 'concentric circle' ornament was first used; later it became so popular that it may well be called the most characteristic of all Cypriote decoration. Most interesting again is the influence of the gourd on Cypriote pottery. As early as 2000 B. C. vessels were actually made from gourds, and the ornaments found on modern Cypriote gourd-vessels are often identical with the incised decoration of the earliest local pottery imitating gourds. Furthermore, the influence of basketry and leatherwork may be traced long after any intentional imitation is apparent. The strong Egyptian and Assyrian influences at work on the island are clear when the history of Cyprus is reviewed, but the relation to Boeotia and Apulia is still obscure. Even so great an authority as Dr. Myres has not been able to explain the connection between Southern Italy, Boeotia and Cyprus in the Geometric Period.

The Metropolitan Museum is to be congratulated on having procured Dr. Myres to write the handbook on Cypriote antiquities. Dr. Myres has been for many years interested in Cyprus; along with Dr. Ohnefalsch-Richter he has made the catalogue of the Cyprus Museum, and has also written the article 'Cyprus' in the *Encyclopaedia Britannica*.

In his Preface Dr. Myres states that the new handbook

is not in the strict sense a Catalogue of the Collection, though all the more important objects are described separately; for many of less individual interest are treated summarily and in groups. Nor is it a formal textbook of Cypriote archaeology; since it makes reference to objects in other collections only when these directly illustrate something which is exhibited here, and it gives only the most essential references to the literature. It offers at the same time an introduction to the study of the ancient arts and industries which the Cesnola Collection was formed to illustrate.

The author introduces each section of the Handbook with a brief summary account of our present knowledge on the subject; he then supplements and illustrates this by more detailed commentary on the examples in the collection.

The pottery is classified according to fabrics and so far as is possible in chronological order. This is by far the best part of the book. In the future all writers of catalogues will do well to adopt Dr. Myres's classification even if further excavation should throw more light on the chronology of Cypriote ceramics. There is, however, not so much certainty as to the succession and development of types in the section on sculpture. The remaining sections of the Handbook deal with the terracottas, small objects in stone, alabaster and Egyptian glaze, with the imported vases of Greek fabrics, with the inscriptions, lamps, gold and silver ornaments, finger-rings, seal-stones and finally with the objects in metal and glass. The Cypriote bronzes are more fully described in Miss Richter's recent *general Catalogue of Bronzes*, an excellent piece of work.

In his Introduction Dr. Myres gives an interesting account of the way in which Cesnola made his great collections. He then discusses with much delicacy and fairness to all concerned the attacks made on the authenticity of the collection. Now that the former repairs and coating of stone-wash have been removed, the collection is far more valuable both from an artistic and from a scientific standpoint, and above all else the authenticity of the collection is confirmed.

The student will welcome the introductory chapter on Ancient Cyprus in History and Culture, for it conveniently brings together the important historical phases so essential for the understanding of the objects exhibited in the collection. Helpful again is the map of Cyprus which serves as the frontispiece; so too the 487 half-tone illustrations and the two outline-drawings of a fragmentary silver bowl. But above all else let me emphasize the important and masterly contribution to religion and ritual given as an introduction to the Collection of Sculpture on pages 123-129. The religion of the ancients has been misunderstood and misinterpreted so frequently of late in books which deal essentially with this subject that it is a joy to find in our Handbook a firm foundation on which a safe and sane structure may be erected in the future.

Errors and slips of the pen are very rare; they are mentioned here not in the spirit of petty criticism but in the hope that they may be corrected in the second edition. In the carefully arranged and almost complete